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## DRAWING FOR "PROCESS" REPRODUCTION.

SIR: I have been invited by a society to make an emblematic design for a magazine they are going to publish. It is also to be used on their paper, envelopes and the like. Any suggestions as to the best manner of reproducing the design, which is made in washes of India ink, would be gladly received.

I. F. L. W., Claremont, N. H.

It would be necessary to have a pen drawing made of the design if it is intended to reproduce it by any of the photo-engraving processes. This drawing should then be sent to some process engraving concern (the Moss Engraving Company do excellent work of the kind), which, for a dollar or two, will reproduce it for you any size you may desire, furnishing a plate which your printer can use in conjunction with type. Be careful to introduce no wash in making the drawing. If you cannot yourself make a satisfactory pen drawing—which should be sharp, clean and perfectly black so far as the ink is concerned—send your sketch to the engraving company, and for two or three dollars they will make the drawing for you. If you want more than one copy of the plate they will also furnish electrotypes for about fifty cents each.

## SPECIAL DESIGNS FREE TO SUBSCRIBERS.

SUBSCRIBER, Little Falls, N. Y.—You will see that we have lost no time in meeting your request for a "set of berry or fruit bowls." The five given in the Supplement are part of a dozen to be completed in the next two issues of the magazine. Each is of different fruit blossoms. You will find them simple and easy to execute.

STUDENT, Atlanta, Ga.—We are glad that you like the monograms and name devices by Mr. Gleeson White, published last month. That gentleman is now editorially connected with The Art Amateur and will furnish any subscriber to the magazine any special monogram or name device that may be desired. Subscribers should not hesitate to ask for special designs or illustrated suggestions for the work they may be engaged on. With only limited space at our command, of course we cannot meet the special requirements of all; but it is seldom that we fail to find room for any design or device that is likely to prove generally interesting. The chief aim of The Art Amateur is to be useful to its readers. So let them ask freely for what they want.

## SUNDRY QUERIES ANSWERED.

A. J. R.—The "lunch plate with handle" described in the July number, page 40, can be had at M. T. Wynne's, 65 East Thirteenth Street, New York.

J. H. B., Milwaukee.—We have not published yet the panels you speak of, but shall do so when we find suitable models.

M. E. R., Versailles, Ky.—We would advise you not to take the trouble to learn "Poonali Painting." It is not at all artistic, and we supposed no one wasted her time on it nowadays.

STYLUS, Brooklyn.—For etching with the point on copper, it is usual to hold the plate over the smoke of a wax taper or candle until the ground flows even, and is blackened by the smoke. This enables the etcher to see his work better, and takes off the glare of the polished surface of the varnish ground.

E. D., Galveston.—Soehnne Frères' varnish for water-colors No. 2 is applied in exactly the same manner as for an oil painting. The varnish should not be used for ordinary water-color painting; it is intended for plaques or other decorative work that cannot be protected by glass. Soehnne's varnish requires some skill to apply it properly, on account of its being a very rapid dryer.

SUBSCRIBER, Cambridge, Mass.—(1) One way to apply oil paints to silk or satin with the assurance that they will not spread beyond the edge of the pattern, is to outline with varnish. It is best, however, to use opaque water-colors, or gouache. Read the article on "Painting in Gouache" on page 88. The brushes needed are one large, round, dark-haired washer, and several assorted sizes of pointed camel's-hair. (2) The nimbus most appropriate to the Virgin Mary is a circlet of small stars.

PEN DRAUGHTSMAN, New York.—By all means send your furniture designs and interiors for our consideration. No one on our staff has what you call "the inside track." Naturally we want the best designs in the market (and we generally get them, because it is known that we pay liberally for a good thing) and we have to decline very many poor ones that are offered. But some of our now best paid contributors when they first sent in their work for approval were entirely unknown to us.

STUDENT, Baltimore.—The authority for the assertion that the Elgin Marbles are not the work of Pheidias is a German Professor, Dr. Puchstein, of the Berlin Museum, who believes them to be by Kallimachos, and therefore of later date. The drapery folds in the Elgin Marbles, he points out, were evidently produced by the "running borer," which had not been invented in the time of Pheidias. His draperies are of much more archaic style, judging by the examples found at Pergamos.

SIR: (1) Kindly inform me where I can obtain the work, "Sketching from Nature," by Mr. Daniel Burleigh Parkhurst, quotations from which appeared in the July number of The Art Amateur. (2) Also kindly give me the name of some good work on drawing, containing simple instructions for sketching from life.

E. J. C., Alma, Col.

(1) From the author, Mr. Daniel Burleigh Parkhurst, 240 Main Street, Orange, N. J. (2) "Charcoal Drawing," published by the Cassell Publishing Co., New York. The price of the book, including a box of fac-similes of charcoal sketches, is \$2.50. It is the most useful publication of the kind we know.

SUBSCRIBER, Winterset, Ia.—(1) Write to Henry Leidel (339 Fourth Avenue, New York), for his "Landscape Painting in Oils" (price, 60 cents). The address of Mr. Parkhurst is given elsewhere to another inquirer. We do not know the price of his "Sketching from Nature." It is a small treatise and cannot cost much. (2) The Carl Hecker Art School (4 West Fourteenth Street) is excellent. (3) We do not know how to advise you as to finding "a suitable and inexpensive home during a two years' stay in New York." You might advertise in The New York World or The New York Herald.

A. R., Quincy.—Celluloid for painting on in water-colors should be prepared in the same way as ivory is for miniature painting. The polish must be taken off it, and the surface renewed by scraping it with a piece of window glass, using the edge that has been made by the diamond. It must then be rubbed with dry emery powder, until it is reduced to an even neat surface. After dusting off the emery, a slight wash of a solution of alum in the water will take away any greasiness that there

may be, and the work may then proceed with ordinary water-colors. Some, however, prefer to rub in a ground of Chinese white. Care must be taken, in working on ivory, not to touch the plaque with the fingers.

A DELIGHTED READER.—(1) It is almost impossible to direct you with regard to laying in water without being acquainted with the whole scheme of your picture and the nature of the reflections which must be thrown on the water. The method you suggest would be very stilted in style. Try to reproduce just what you see in one painting; then retouch and sharpen where necessary when dry. (2) To prevent your colors drying in, use a little medium composed of equal parts of pale drying oil, spirits of turpentine and copal varnish. (3) We have already published some excellent moonlight scenes. One was a small seascape, another a view of Notre Dame from the river. Another moonlight scene and a snow scene will be given soon. (4) To paint the ivy when touched with autumn tints, set your palette with light cadmium, crimson lake, raw umber, burnt Sienna, raw Sienna, yellow ochre, Antwerp blue, and white. Make your green tints with the last four colors mentioned.

CHINA KILN, Cincinnati.—In reply to your inquiry respecting "The Studio China Kiln," manufactured by C. A. Wilke, Richmond, Ind., we have much pleasure in assuring you of its efficiency. The testimonials in our advertising columns will give you the experience of many who have used it, and from inquiries we have made we are satisfied that these may be regarded as genuine expressions of those who have tried and proved its merits. The advantages of a home kiln are, as you say, too obvious to need pointing out. Apart from the vexatious delay incurred in sending the work to be fired elsewhere, there is always the risk of breaking in transit to be added to the risks of firing. Bearing in mind the amount of work one of these kilns will readily perform, the price is very moderate, and should save its cost in a very few firings. Altogether we advise you most strongly to procure one, the size you indicate, and believe you will be fully satisfied with its practical working. Besides the testimonials printed by the manufacturer, we have private correspondence in our hands attesting its merits, and are not surprised to hear that orders are being executed rapidly for all parts of the country as its merits become more widely known. Its special feature, whereby a poor supply of gas, or gasoline, can be made available, is peculiarly valuable to those living away from the great centres.

## School and Studio.

## WOMAN'S CHANCES IN ART.

IN the Washington Star Foster Coates reports interviews with five distinguished authorities on the question of the future of women as artists. The specialists consulted are Messrs. Chase, Smillie, De Haas, Kenyon Cox and Siddons Mowbray, who all agree that women should make as good painters as men when they settle down to work. Another point upon which they are unanimous is that there is no longer any necessity for women to go abroad to study; our own schools are just as good as those of Europe.

Mr. Chase fears the supersensitiveness of woman is a great drawback, and thinks the fear lest they will not reach their goal is apt to discourage them unduly. He thinks that painting is too often taken up more as an accomplishment than as a profession, and quotes a quantity of names to show that it is possible for a woman who means to work hard to succeed.

Mr. Smillie considers that "painting is not a good business for any one from a pecuniary standpoint," nor is it well for a woman to enter a field already filled with men; but advises practical designing. He thinks that there is an opening for designers in wall-paper, book-covers, carpets and fabrics. In teaching, also, he is surprised at the number of women who make an income of six to twelve hundred dollars a year. If any girl has a talent for portraiture, he is more hopeful for her prospect, as there is always a greater demand for portraits than for ideal work. While allowing that it is liberalizing and broadening to go to study in Italy or France, he believes it is not so essential as it was fifteen years ago.

Mr. De Haas, the marine painter, thinks there is just as much in art for women as for men, and that the place they reach depends upon themselves. A woman, if she be in dead earnest and intends to succeed, must give up everything else but her art, as a man does. He thinks, too, that in going to Europe there is danger of losing her originality and becoming simply a copyist of the master she prefers.

Kenyon Cox also warns women against trifling with art; to accomplish anything they must work thoroughly. Black and white illustration he recommends as profitable, but points out that it is also very precarious work, a glut at one time and none at another. Pastel-portraits he thinks might repay a girl who had both taste and talent for portraiture, as although the prices paid for them are not high, yet the work is much more quickly accomplished than in oil.

H. Siddons Mowbray fears that too many women are going into pictorial art, and deems it a mistake to offer too much encouragement unless a girl has marked talent. To succeed as an illustrator, he wisely remarks, demands more than the ability to draw and paint well, and that very often clever pupils fail in this branch for lack of imagination—the ideal faculty needful to succeed as a book illustrator. Practical designing he also favors. It will be seen that on the whole those consulted fall back upon the old advice—"Hasten slowly, and put your work if needs be twenty times upon the anvil." This is the sum of it all; but even beyond this patient industry the rare gift of genius must be there to win fame and honor. There is always room at the top for those who have the staying power and vitality to climb there.

## BOSTON ART SCHOOLS.

THE fourteenth annual report of the Boston School of Drawing and Painting connected with the Museum of Fine Arts, has some very satisfactory features. The improved arrangements permitted by enlargement of the building are augmented by improvements in the school régime itself. This especially applies to the facility offered to advanced artists to enter and work in any of the departments. The number of scholars during the year has been 117—in the antique class, 46; the life and the painting class, 32 each, and the decorative class, 39. In a competition offered by the United States Potters' Association, three prizes were taken by members of this school. Mrs. J. Montgomery Sears's three fifty dollar prizes, offered for drawings done without instruction in the antique, life and painting departments, called forth some admirable work in the antique class. The expenses of maintaining the schools came to \$10,209 for the year, and the difficulty of meeting such a sum by the fees of the student's alone is still felt. A more generous endowment fund is greatly wanted, not only for the more obvious needs of the school, but for literary instruction, which should treat of the history of art, of form and color in their more abstract relations, in short, of all those influences which go to mould the artist.

THE Art Students' Association of Boston is to have a studio built on land, in Trinity Place, belonging to the trustees of the Museum of Fine Arts. The expenses of the erection of this building will be defrayed by subscriptions from the students. The proposed studio is to contain ample room for lectures, classes and receptions. Plans have been prepared by Wentworth & Cram. This association is making preparations for another grand festival next spring, which it will endeavor to make at least as important as the very successful one given at the Art Museum in 1889. Next year the Boston Theatre is mentioned as the likely place for it to be held.

## ART AT THE BOSTON "MECHANICS" FAIR.

THE seventeenth exhibition of the Massachusetts Charitable Mechanics' Association, that opens in Boston on October 1st, 1890, will have much of special interest to readers of The Art Amateur. The Art Department is promised to surpass in extent and value any exhibition of the kind ever held in New England. Mr. Charles Volkmar will there make his first exhibition of the Volkmar tile, while the Low Tile Company will send a display that will doubtless sustain its widespread reputation. One grand gold medal of honor is to be awarded for the best oil painting, whether previously exhibited or not. Other medals of gold, silver and bronzes, with diplomas, will be offered to cover all entries in all departments of art. The first exhibition in 1887 had 262 exhibits by women, and this one will probably show the same ready welcome to women's labor to-day that marked that of over fifty years ago. Twelve thousand square feet of space will be allotted to the display decorative and other work in process of manufacture. Photography, needle-work, tapestry, designs for household decoration and a hundred subjects familiar to the readers of these pages will be fully represented.

## A NEWSPAPER'S "ART CLASS."

THE St. Louis Republic is to be congratulated on the success of its "Art Class" lessons. Its fac-similes of prize drawings published in the issue for September 7th show great talent; although if the portrait of Miss Marie Parmer, aged thirteen, is like that young lady, she appears to have exercised the feminine prerogative in the matter of giving her age. Miss Jennie V. Phipps, of Washington Avenue, gained the first prize, a set of the works of John Ruskin, for a pencil drawing of geraniums from nature. To Miss Parmer was awarded a beautifully illustrated copy of Hawthorne's "Marble Faun," and to Masters Walter Schroeder and Alf. J. Nichols honorable mention for painstaking work. The idea is a good one, but we should suggest that no copy, however neat and finished, should be allowed to compete against work done from nature, but be treated in a separate class.

## NOTES AND NEWS.

AN exhibition, to be held in the last week of November, is being arranged by the Art Students' League of Cleveland. Artists in Boston and New York have been invited to exhibit.

IN Cincinnati Mr. Frank Duveneck will take charge of the School of Arts in the autumn. It is proposed to grant \$1000 for foreign travel to the best student of painting at this school.

THE New York Institute for Artist Artisans will, as usual, conduct its classes to the advantage of those who seek to raise the artistic excellence of their craft.

THE Woman's Art School will reopen on October 1st, at the Cooper Union, with Mrs. Susan N. Carter as principal. There will be a free class in the morning for drawing, while the afternoon classes will be open to those who can afford to pay for tuition. Instruction and advice in oil-painting will be given by Messrs. Swain, Gifford and Alden Weir; in drawing from the life by George De Forest Brush and W. Verplanck Birney; in water-colors by Miss Lucy A. Poe, and in wood-engraving by John P. Davis. Mrs. William Stone will teach designing and drawing by rule, Mrs. C. B. Ellis, crayon photography, and Miss Kate T. Cory, drawing from the cast.

IN New York the schools of the Metropolitan Museum of Art open October 1st, under the direction, as usual, of Mr. Arthur Lyman Tuckerman. Large rooms have been provided in the Museum, and students will be given the privilege of visiting the Museum exhibitions free of expense. The preparatory class is under the charge of Mr. Lucas Baker; the drawing from the antique is under Mr. B. W. Cline, director of the Paris School of Fine Arts. Separate classes for men and women are announced in drawing and painting from the life, under the charge of Mr. H. Siddons Mowbray, pupil of Bonnat, and of Mr. Dennis Bunker, pupil of Gérôme. Mr. Charles A. Vanderhoof will instruct in illustration and etching; Mr. J. Q. A. Ward, assisted by Mr. F. J. Rey, in sculpture; Mr. Arthur L. Tuckerman in architecture and Mr. V. G. Stiepevich in ornamental design. Prizes are offered for the best work in the various departments.

THE travelling scholarship, founded by The American Architect, is open to competition for the second time. The applicant of either sex or color must have served for two years in an office of a member of the American Institute of Architects or of the Western Association of Architects. He must be a citizen of the United States, between twenty and twenty-five years of age. The successful candidate must leave in six weeks and receive \$1000 on departure, and four following months a similar sum. Each candidate must pay an examination fee of \$5.

THE Pennsylvania Academy of the Fine Arts will begin its winter session on September 29th, when its excellent rooms and well-appointed library will doubtless again attract a large number of artistic aspirants. Mr. E. H. Coates, the new president, has, first as member, then as chairman of the Committee on Education, shown sincere desire to promote the welfare of the arts in America, and under his leadership the progress will no doubt be satisfactory.

A UNIQUE encouragement to art is contained in a bequest recently accepted by the Academie des Beaux Arts. According to the terms of the bequest, a prize of about \$400 a year will be awarded to a sculptor and painter on alternate years for the reproduction in clay or on canvas of a nude infant of from eight to fifteen months of age. It has been a well-founded sneer that Frenchmen loved to utter, that the Royal Academy was ruled by the British baby; but if this fatal bequest is carried out, the Salmon may soon be in like bondage itself.

THE De Pauw School opened for its new season on September 17th. As heretofore, in addition to the ordinary courses of drawing and painting, there will be special classes for wood-carving and repoussé work. Graduates from commissioned high schools (Indiana) and from schools of equal standing in other States will receive the degree of Bachelor of Fine Arts upon completing the required study in art. Further particulars can be obtained from H. A. Mills, Dean of School of Art, De Pauw University, Greencastle, Ind.